1883
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COLLECTION OF

MODERN PICTURES,

AND

Water-colour Drawings,

THE PROPERTY OF

WILLIAM LEE, ESQ.

1883
May 26
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CATALOGUE

OF A

HIGHLY IMPORTANT COLLECTION

OF

MODERN PICTURES,

AND

Water-colour Drawings,

THE PROPERTY OF

WILLIAM LEE, ESQ.:

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 26,

And MONDAY, MAY 28, 1883,

AT ONE O'CLOCK PRECISELY.

LU43083

May be publicly viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

2436-772

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On SATURDAY, MAY 26, 1883,

AT ONE O'CLOCK PRECISELY.

PICTURES.

BARKER, OF BATH.

1 A Woody Landscape, with a cottage and figures, and cattle at a brook
32 *in.* by 42 *in.*

W. BEATTIE BROWN, A.R.S.A., 1877.

2 A Highland Cottage, Arran: early morning
29 *in.* by 45 *in.*

W. BEATTIE BROWN, A.R.S.A., 1876.

3 Threave Castle: a Douglas stronghold
25 *in.* by 45 *in.*

W. BEATTIE BROWN, A.R.S.A., 1875.

4 The Edge of a Beech Wood at Hawthornden
Exhibited
26 *in.* by 44 *in.*

HUGH CARTER.

5 School in the Highlands
18 *in.* by 25 *in.*

HUGH CARTER.

6 The Leisure Hour
19 *in.* by 14 *in.*

DAVID COX, 1849.

7 Carting Sand
$7\frac{1}{2}$ *in.* by $8\frac{1}{4}$ *in.*

DAVID COX, 1850.

8 The Sign Post
10 *in.* by 14 *in.*

OLD CROME.

9 The Edge of a Wood
15 *in.* by 12 *in.*

H. DAWSON.

10 Pegwell Bay
$15\frac{1}{2}$ *in.* by $23\frac{1}{2}$ *in.*

J. DEARMAN.

11 A River Scene, with peasants, cows, and sheep
21 *in.* by 31 *in.*

EDMONSTONE.

12 The Baggage Waggon
15 *in.* by 17 *in.*

KEELEY HALSWELLE, 1878.

13

"Solemn and silent everywhere,
Nature with folded hands seemed there,
Kneeling at her evening prayer!"

30 *in.* by 45 *in.*

Exhibited at the Royal Academy, 1879

F. D. HARDY.

14 A Misdeal

14½ *in.* by 19½ *in.*

Exhibited at the Royal Academy, 1877

HEYWOOD HARDY, 1877.

15 A Lion and Lioness

13½ *in.* by 21½ *in.*

J. HARDY, 1877.

16 A Young Gillie, with setters and dead game

28 *in.* by 39½ *in.*

G. W. HORLOR.

17 Sheep and Lambs

28 *in.* by 36 *in.*

F. W. HULME.

18 A River Scene in Wales, with cattle in the foreground by H. Brittan Willis

19 *in.* by 28 *in.*

F. W. HULME, 1877.

19 A Landscape, with an angler at a brook

20 *in.* by 30 *in.*

F. W. HULME.

20 Snowdon, North Wales
41 *in.* by 60 *in.*
Exhibited at the Royal Academy, 1877

MRS. E. HUME.

21 Gathering the Waifs and Strays
14 *in.* by 22 *in.*
Exhibited at the Royal Academy, 1877

H. LEWIS, 1876.

22 A View near Dusseldorf
23 *in.* by 18 *in.*

J. LINNELL, Sen.

23 A River Scene, with figures: North Wales
16 *in.* by 20 *in.*

J. LINNELL, Sen., 1849-1866.

24 WAYFARERS
27 *in.* by 36 *in.*

W. MULLER.

25 The Weald of Sussex, from Steyning
24 *in.* by 36 *in.*

W. MULLER, 1841.

26 GILLINGHAM CHURCH
30 *in.* by 25 *in.*

P. NASMYTH.

27 Coombe Wood, with a cottage and figures
9 *in.* by 12 *in.*

P. NASMYTH, 1830.

28 A Landscape, with trees and figures in the foreground, a church in the distance

$11\frac{1}{2}$ *in.* by $15\frac{3}{4}$ *in.*

P. NASMYTH.

29 A View on Hampstead Heath, with figures and cows in the foreground

$8\frac{1}{2}$ *in.* by 12 *in.*

P. NASMYTH.

30 A COMMON IN SURREY

$10\frac{3}{4}$ *in.* by 15 *in.*

J. S. NOBLE.

31 The Kennel

16 *in.* by 27 *in.*

J. B. PYNE, 1848.

32 A View on the South Coast

24 *in.* by 34 *in.*

C. SMITH.

33 Bossiney Haven

19 *in.* by $26\frac{1}{2}$ *in.*

A. SOLOMON.

34 The Lesson in the Use of the Fan—*finished sketch for his larger picture*

20 *in.* by 30 *in.*

From the Fox collection

J. STARK.

35 A Woody Lane Scene, with a gamekeeper and dog
12½ *in.* by 10 *in.*

J. STARK.

36 A Wood Scene, with a dog and man—the companion

J. TISSOT, 1878.

37 The Novel
12 *in.* by 17 *in.*

J. VARLEY, 1878.

38 A Street in Cairo
30 *in.* by 20 *in.*

J. VARLEY.

39 The Entrance to a Mosque—the companion

G. H. BOUGHTON, A.R.A.

40 Going to Church
19½ *in.* by 13 *in.*

J. BRETT, A.R.A., 1877.

41 The Lizard—the last sketch
7 *in.* by 14 *in.*

J. BRETT, A.R.A., 1877.

42 Kennack Pebbles
7 *in.* by 14 *in.*

J. BRETT, A.R.A., 1877.

43 The Lizard Lights
7 *in.* by 14 *in.*

J. BRETT, A.R.A., 1876.

44 Carnarvon Bay
14 *in.* by 24 *in.*
Exhibited at the Royal Academy, 1878

J. BRETT, A.R.A., 1878.

45 Carthillion Cliffs
18 *in.* by 36 *in.*
Painted for the owner

B. W. LEADER, A.R.A., 1879.

46 Streatley on Thames
20 *in.* by 30 *in.*

B. W. LEADER, A.R.A., 1875.

47 On the Lledr
19 *in.* by 30 *in.*

B. W. LEADER, A.R.A.

48 AUTUMN IN SWITZERLAND: on the road from Meyringen to Rosenlaui
34 *in.* by 48 *in.*
Exhibited at the Royal Academy, 1878

B. W. LEADER, A.R.A.

49 MOUNTAIN SOLITUDE
36 *in.* by 60 *in.*
Exhibited at the Royal Academy, 1873
From Baron Albert Grant's Collection

J. MACWHIRTER, A.R.A.

50 Old Rome

32 *in.* by 25½ *in.*

J. MACWHIRTER, A.R.A.

51 THE VALLEY OF SLAUGHTER, SKYE

34 *in.* by 52 *in.*

From the collection of G. Fox, Esq., for whom it was painted

Selected by the artist for the International Exhibition at Philadelphia, 1876

J. MACWHIRTER, A.R.A.

52 A VALLEY BY THE SEA

48 *in.* by 73 *in.*

Exhibited at the Royal Academy, 1879

L. ALMA-TADEMA, R.A.

53 THE FIRST COURSE

17¼ *in.* by 7¼ *in.*

Painted for the owner

L. ALMA-TADEMA, R.A.

54 THE SIESTA

18 *in.* by 6¾ *in.*

From Mr. F. Turner's Collection

Exhibited at the Royal Academy, 1873

L. ALMA-TADEMA, R.A.

55 THE WINE

14 *in.* by 7 *in.*

From Mr. F. Turner's Collection

Exhibited at the Royal Academy, 1873

L. ALMA-TADEMA, R.A.

56 A Kitchen Garden
14 *in.* by 8½ *in.*

The four preceding pictures were exhibited at the Grosvenor Gallery Loan Exhibition, 1882–3

VICAT COLE, R.A., 1859.

57 A WELSH VALLEY, with a distant view of Snowdon
40 *in. by* 60 *in.*

T. S. COOPER, R.A., 1863.

58 A Sunny Landscape, with five cows on the bank of a river
15½ *in.* by 29 *in.*

T. S. COOPER, R.A., 1853.

59 A SUNNY MEADOW SCENE, with eight cows at a stream
29 *in.* by 42 *in.*

T. CRESWICK, R.A.

60 THE FIRST GLIMPSE OF THE SEA
40 *in.* by 60 *in.*
Exhibited at the Royal Academy, 1850
At the Exhibition at South Kensington of the collected works of the artist
From Manley Hall and Baron Albert Grant's Collections

W. C. T. DOBSON, R.A.

61 TOBIAS WITH RAPHAEL HIS GUARDIAN ANGEL ON THEIR JOURNEY TO MEDEA—arched top
40 *in.* by 30 *in.*
Exhibited at the Royal Academy, 1853
From Baron Albert Grant's Collection

A. ELMORE, R.A.

62 THE EMPEROR CHARLES THE FIFTH AT THE CONVENT OF YUSTE

The Spanish order of St. Jerome early placed its standard in the Vera of Placencia, choosing for its camp one of the sweetest spots of the sweet valley. Yuste stands on its northern side, and near its eastern end, about two leagues west of Xarandilla, and seven leagues east of Placencia. The site is a piece of somewhat level ground, on the lower slope of the mountain, which is clothed, as far as the eye can reach, with woods of venerable oak and chestnut. About an English mile to the south, the village of Quacos nestles, unseen amongst its orchards and mulberry gardens. The monastery owes its name not to a saint, but to a streamlet, which descends from the Sienna behind its walls, and its origin to the piety of one Sancho Martin, of Quacos, who granted, in 1402, a tract of forest land to two hermits from Plafencia. Here these holy men built their cells and planted an orchard, and obtained, in 1488, a bull, authorizing them to found a religious house of the order of St. Jerome. Thither, in 1557, wearied with the cares of kingcraft, and with a body enfeebled by disease, the Emperor Charles the Fifth, the friend of Titian, retired, taking to his retreat his dearly loved pictures. When his malady approached its termination, and within a few days of the day of his death, the sunshine tempted him to his open gallery. As he sat there, he sent for the portrait of the Empress, and hung for some time lost in thought over the gentle face, which, with its blue eyes, auburn hair, and pensive beauty somewhat resembled that other Isabella, the great Queen of Castile. He next called for a picture of our Lord praying in the Garden, and then for a sketch of the Last Judgment, by Titian. Having looked his last on the image of the wife of his youth, it seemed as if he were now bidding farewell, in the contemplation of these other favourite pictures, to the noble art which he had loved with a love which cares, and years, and sickness could not quench, and that will ever be remembered with his better fame. Thus occupied, he remained so abstracted and motionless that it was thought right to awaken him from his reverie. On being spoken to, he turned round and complained that he was ill. From this pleasant spot, filled with the fragrance of the garden and the murmur of the fountain, and bright with the glimpses of the golden Vera, they carried him to the gloomy chamber of his sleepless nights, and laid him on the bed from which he was to rise no more.

65½ *in.* by 47 *in.*

Exhibited at the Royal Academy, and at the International Exhibition, 1862

From the Collections of Sam. Mendel, Esq., and Baron Albert Grant

W. P. FRITH, R.A., 1873.

63 SLEEP

"Enjoy the honey heavy dew of slumber.
Thou hast no figures nor no fantasies
Which busy care draws in the brains of men,
Therefore thou sleep'st so sound."

33 *in.* by 44 *in.*

Exhibited at the Royal Academy, 1874

W. P. FRITH, R.A.

64 SWIFT AND VANESSA

"After years of hopeless attachment to Swift, Vanessa wrote to her rival Stella asking the nature of her connection with him. That lady replied that they were married, and indignantly handed Vanessa's letter to the Dean, who, to quote Scott's words, in a paroxysm of fury, rode instantly to Marley Abbey, the residence of Vanessa. As he entered the apartment the sternness of his countenance struck the unfortunate Vanessa with such terror that she could scarce ask whether he would not sit down.

"He answered by flinging a letter on the table, and instantly mounting his horse returned to Dublin.

"When Vanessa opened the packet she only found her own letter to Stella. It was her death warrant."

49 *in.* by 36 *in.*

Exhibited at the Royal Academy, 1881

W. E. FROST, R.A.

65 The Syrens

A small replica of the picture in Her Majesty's collection.

11 *in.* by 15 *in.*

From the Collection of the late Elhanan Bicknell, Esq., for whom it was painted, and the Collection of F. Turner, Esq.

F. GOODALL, R.A., 1875.

66 THE DAY OF PALM OFFERING

"It is an ordinary sight every Friday in the vicinity of Cairo to see a blind fakeer being led to the cemetery, hired for the purpose of reciting the Korán and placing a palm branch on the family grave."

60 *in.* by 40 *in.*

Exhibited at the Royal Academy, 1875

P. GRAHAM, R.A., 1873

67 THE STORM
24 *in.* by 36 *in.*

P. GRAHAM, R.A., 1872.

68 PASSING SHOWERS
28½ *in.* by 42½ *in.*

P. GRAHAM, R.A.

69 A HIGHLAND CROFT
48 *in.* by 72 *in.*
Exhibited at the Royal Academy, 1873
From Baron Albert Grant's Collection

J. F. LEWIS, R.A.

70 A LEVANTINE LADY IN TURKISH DRESS: Constantinople, 1841
34 *in.* by 43 *in.*
From the Artist's Sale

E. LONG, R.A., 1875.

71 CAIRO

J. E. MILLAIS, R.A.

72 ST. MARTIN'S SUMMER
60 *in.* by 42 *in.*
Exhibited at the Royal Academy, 1878

J. PHILLIP, R.A.

73 AT A SPANISH VENTA
32 *in.* by 40 *in.*
From the Artist's Sale

P. F. POOLE, R.A., 1853.

74 The Gleaner

8 *in.* by 6 *in.*

BRITON RIVIERE, R.A.

75 GENIUS LOCI

48 *in.* by 68 *in.*

Exhibited at the Royal Academy, 1874

BRITON RIVIERE, R.A.

76 AN ANXIOUS MOMENT

25 *in.* by 40 *in.*

Exhibited at the Royal Academy, 1878

C. STANFIELD, R.A.

77 Beachy Head: low water, with boats and figures

$6\frac{3}{4}$ *in.* by 10 *in.*

PICTURES BY FOREIGN ARTISTS.

BLES.

78 A Street Scene in Holland, with figures at a vegetable stall

$19\frac{1}{2}$ *in.* by $14\frac{1}{2}$ *in.*

ROSA BONHEUR, 1879.

79 IN THE FOREST OF FONTAINEBLEAU

24 *in.* by 20 *in.*

L. CHIALIVA.

80 Feeding the Chickens

$11\frac{1}{2}$ *in.* by 17 *in.*

CÆSAR DE COCK, 1876.

81 Les Blanchisseuses

12 *in.* by 17 *in.*

TITO CONTI.

82 Leisure Moments

10½ *in.* by 14 *in.*

F. COOMANS.

83 The Music of the Spheres

20 *in.* by 15 *in.*

JOSEF ISRAELS.

84 Watching the Boats

17½ *in.* by 14½ *in.*

JOSEF ISRAELS.

85 THE DOG CART: Schevening Wood

22 *in.* by 44 *in.*

H. B. KOEKKOEK, 1865.

86 The Mouth of a Dutch River, with boats

25½ *in.* by 40 *in.*

MADRAZO.

87 The Return from the Ball.

25 *in.* by 18½ *in.*

L. MUNTHE, 1873.

88 A GRAND LANDSCAPE: winter sunset, with figures

50 *in.* by 81 *in.*

JULES NOEL, 1857.

89 Abbeville, with peasants and horses in the foreground
21 *in.* by 18 *in.*

JULES NOEL, 1857.

90 The Quay Hemebout, with boats and figures—the companion
21 *in.* by 18 *in.*

J. J. PALING.

91 Learning her Letters
27½ *in.* by 21 *in.*

HERRMANN PHILIPS.

92 The Princess
15½ *in.* by 11¼ *in.*

HERRMANN PHILIPS.

93 The Guitar
19 *in.* by 13 *in.*

F. ROYBET.

94 A Cavalier holding a Cup
23 *in.* by 17½ *in.*

F. ROYBET.

95 The Companion
23 *in.* by 15 *in.*

PH. SADÉE, 1868.

96 A Fisherman's Courtship
16 *in.* by 13 *in.*

P. VAN SCHENDEL.

97 A VEGETABLE MARKET, with figures: with moonlight and candlelight effect
25½ *in.* by 19½ *in.*
Engraved

P. VAN SCHENDEL.

98 THE COMPANION
Engraved

C. TROYON.

99 A PEASANT-WOMAN DRIVING GEESE
14 *in.* by 10¼ *in.*

C. TROYON.

100 EVENING: DRIVING CATTLE
25 *in.* by 31½ *in.*

End of First Day's Sale

Second Day's Sale.

On MONDAY, MAY 28, 1883,

AT ONE O'CLOCK PRECISELY.

WATER-COLOUR DRAWINGS.

MRS. COLEMAN ANGELL.

101 CHRYSANTHEMUMS IN A CHINESE CRACKLE VASE
14 *in.* by 10 *in.*

G. BARRET, 1837.

102 A RIVER SCENE, with figures and goats in the foreground
7 *in.* by 10¼ *in.*

G. BARRET.

103 A VIEW ON THE THAMES, with Clievden Woods
8 *in.* by 13¼ *in.*

G. BARRET, 1825.

104 A CLASSICAL COMPOSITION, with figures and goats in the foreground
14¾ *in.* by 21½ *in.*

R. P. BONINGTON.

105 A DISTANT VIEW OF ROUEN, with harvest-field and figures in the foreground
8½ *in.* by 11¾ *in.*

SAM BOUGH.

106 A Heath Scene, with cattle crossing a bridge: moonlight
7 *in.* by 10 *in.*

SAM BOUGH.

107 Borrowdaile, Cumberland
10 *in.* by 14 *in.*

HUGH CARTER.

108 A Dutch Interior, with figures
14 *in.* by 21 *in.*

G. CATTERMOLE.

109 A Country Dance
9 *in.* by 13 *in.*

G. CATTERMOLE.

110 The Guard-room of the Scottish Archers
9 *in.* by $12\frac{3}{4}$ *in.*
From the Ellis Collection

T. COLLIER, 1878.

111 The Hill Farm
24 *in.* by 36 *in.*

D. COX.

112 The Gardens of the Tuileries—*sepia*
$8\frac{1}{2}$ *in.* by 12 *in.*
From the Ellis Collection

D. COX.

113 The Entrance to Ludlow—*sepia*
6 *in.* by $9\frac{1}{4}$ *in.*

D. COX.

114 An Ancient Gateway—*sepia*

D. COX.

115 Milking Time—*sepia*
7½ *in.* by 11½ *in.*

D. COX.

116 On the Wharfe, near Bolton Abbey, with anglers—*charcoal*
7½ *in.* by 11 *in.*

D. COX, 1852.

117 A Water-mill, with willow-trees
10½ *in.* by 14½ *in.*

D. COX.

118 A Landscape, with a flock of sheep
11 *in.* by 15 *in.*
From the Ellis Collection

D. COX.

119 A View in North Wales, with peasants and a donkey
13 *in.* by 19 *in.*
From the Faulkner Collection

D. COX.

120 Cader Idris
7½ *in.* by 11 *in.*
Engraved in 'England and Wales'

D. COX.

121 Near Stokesay

$4\frac{1}{4}$ *in.* by 6 *in.*

From the Ellis Collection

D. COX.

122 Sherwood Forest

$10\frac{1}{2}$ *in.* by $14\frac{3}{4}$ *in.*

D. COX, 1858.

123 A Staffordshire Lane. April 29, 1858

$9\frac{1}{2}$ *in.* by $12\frac{1}{2}$ *in.*

From the Ellis Collection

D. COX.

124 Ludford from Whitcliff. 1852

10 *in.* by $14\frac{1}{2}$ *in.*

From the Ellis Collection

D. COX.

125 Opening the Mill Floodgates

11 *in.* by $13\frac{1}{2}$ *in.*

From the Ellis Collection

D. COX, 1845.

126 A River Scene—*a sketch*

8 *in.* by $11\frac{1}{4}$ *in.*

D. COX.

127 A Landscape—*a sketch*

D. COX, 1820.

128 HEREFORD

7 *in.* by $6\frac{3}{4}$ *in.*

D. COX.

129 STEPPING-STONES: twilight

7 *in.* by $10\frac{3}{4}$ *in.*

From the Ellis Collection

D. COX.

130 LUDLOW CASTLE FROM WHITE CLIFF. 1852

From the Ellis Collection

D. COX.

131 A YORKSHIRE LANE

From the Ellis Collection

D. COX, 1851.

132 A WELSH LANE, with a cart and figures

$10\frac{1}{2}$ *in.* by $14\frac{1}{2}$ *in.*

D. COX.

133 COLWYN BAY, with a harvest-field. 1845

$9\frac{1}{4}$ *in.* by $12\frac{1}{2}$ *in.*

D. COX.

134 DINAS MOUNTAIN, NORTH WALES

18 *in.* by 26 *in.*

D. COX.

135 LUDLOW CASTLE FROM THE RIVER
11 *in.* by 15 *in.*

E. DUNCAN, 1866.

136 OVERTAKEN BY THE TIDE
18½ *in.* by 35 *in.*

COPLEY FIELDING.

137 A River Scene, with a castle and bridge
6 *in.* by 9 *in.*

COPLEY FIELDING.

138 Rydal Head, near Ambleside
11 *in.* by 17 *in.*

COPLEY FIELDING, 1846.

139 An Extensive Landscape, with figures, cattle, and sheep in the foreground
14½ *in.* by 10 *in.*

COPLEY FIELDING, 1832.

140 A LANDSCAPE, with cattle on a road, and figures seated under a group of trees
21½ *in.* by 30 *in.*

COPLEY FIELDING.

141 BRIDLINGTON PIER, with vessels in a heavy squall
14 *in.* by 18¾ *in.*

COPLEY FIELDING.

142 THE ENTRANCE TO BRIDLINGTON HARBOUR
18 *in.* by 24 *in.*

BIRKET FOSTER.

143 A Street, with a Church at Rouen
$5\frac{3}{4}$ *in.* by $4\frac{1}{4}$ *in.*

BIRKET FOSTER.

144 Views of Henley, Abingdon, and Wallingford—4 *in.* by $5\frac{3}{4}$ *in.*
—three in one frame

SIR J. GILBERT, R.A., 1877.

145 The Market Cart —*a sketch*
12 *in.* by $16\frac{1}{2}$ *in.*

SIR J. GILBERT, R.A., 1864.

146 SCENE FROM THE 'TAMING OF THE SHREW'
14 *in.* by $16\frac{1}{2}$ *in.*

SIR J. GILBERT, R.A., 1877.

147 CHARLES THE FIRST AND PRINCE RUPERT
26 *in.* by 32 *in.*

KEELEY HALSWELLE.

148 In the Borghese Gardens
$13\frac{1}{2}$ *in.* by 18 *in.*

T. B. HARDY, 1877.

149 Off Treport
17½ *in.* by 28 *in.*

J. HARDY.

150 Dead Rabbits on a Bank
10 *in.* by 13½ *in.*

W. HUNT.

151 Hot-buttered-Toast—*a sketch*
10½ *in.* by 9 *in.*

W. HUNT.

152 The Student
8 *in.* by 6¼ *in.*

W. HUNT.

153 QUINCES, PLUMS, AND BLACKBERRIES, WITH MOSSY BACKGROUND
9 *in.* by 11½ *in.*

W. L. LEITCH.

154 A Lake Scene, with a castle and figures
5¼ *in.* by 9 *in.*

W. L. LEITCH.

155 The Border Tower
9¾ *in.* by 19 *in.*

J. F. LEWIS, R.A.

156 A Spanish Contrabandista
13 *in.* by 19½ in.

J. D. LINTON, 1876.

157 The Hurdy-gurdy Player
16½ *in.* by 14½ *in.*

H. S. MARKS, R.A.

158 A Cooling Draught

J. MOGFORD.

159 A Calm Morning: Loch Fyne, Scotland
17 *in.* by 33 *in.*

J. ORROCK.

160 Richmond Castle, Yorkshire
9 *in.* by 13½ *in.*

SUTTON PALMER.

161 Hayward's Heath, with peasants and a horse on a road

J. PHILLIP, R.A.

162 Spanish Peasants—*a sketch*
7¾ *in.* by 6¾ *in.*

G. C. STANFIELD.

163 Bernoastel; and the Companion
9⅓ *in.* by 14½ *in.*

C. STANFIELD, R.A.

164 AN ITALIAN COAST SCENE
9 *in.* by 12¾ *in.*

C. STANFIELD, R.A.

120

165 SPITHEAD

$8\frac{1}{2}$ *in.* by $12\frac{1}{2}$ *in.*

T. STOTHARD, R.A.

166 An Illustration to the Decameron of Boccaccio

$10\frac{1}{2}$ *in.* by $8\frac{1}{4}$ *in.*

F. TAYLER.

167 Return from Milking. 1873

7 *in.* by $4\frac{1}{2}$ *in.*

From the Ellis Collection

F. TAYLER.

168 Returning from Hawking

14 *in.* by 19 *in.*

From the Ellis Collection

THORNEWAITE.

169 The Lost Cap

13 *in.* by $17\frac{1}{2}$ *in.*

F. W. TOPHAM, 1853.

170 Spanish Gipsies

16 *in.* by 19 *in.*

F. W. TOPHAM, 1850.

171 The Fern Gatherers

$13\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*

J. M. W. TURNER, R.A.

172 THE VALLEY OF THE VAR

Signed and dated 1813

$5\frac{1}{2}$ *in.* by $8\frac{3}{4}$ *in.*

From the Novar Collection

J. M. W. TURNER, R.A.

173 A River in Switzerland—*a sketch*

9 *in.* by $12\frac{3}{4}$ *in.*

From the Novar Collection

J. M. W. TURNER, R.A.

174 CORINTH, from the Acropolis

$10\frac{1}{2}$ *in.* by 8 *in.*

J. M. W. TURNER. R.A.

175 "THE SEA, THE SEA"

Vignette engraved by J. T. Willmore, A.R.A., for the Keepsake, 1837.

From the Novar Collection

J. M. W. TURNER, R.A.

176 TINTAGEL

7 *in.* by 10 *in.*

J. VARLEY.

177 A Shop in Cairo

19 *in.* by $26\frac{1}{2}$ *in.*

A. W. WEEDON, 1877.

178 Crossing the Loch

18 *in.* by 28 *in.*

J. W. WHYMPER, 1877.

179 Crossing the Sands

6 *in.* by 15 *in.*

P. DE WINT.

180 A Forest Scene, with a peasant and cattle on a road

9½ *in.* by 14½ *in.*

P. DE WINT.

181 Battersea Bridge

11½ *in.* by 17½ *in.*

W. WYLD.

182 A Fete at St. Cloud

11½ *in.* by 18½ *in.*

W. WYLD.

183 Bruges—the companion

DRAWINGS BY FOREIGN ARTISTS.

GUIDO BACH.

184 Gizeh, with the Sphinx and Pyramids in the distance

14½ *in.* by 18 *in.*

F. DE BEECKNAN.

185 Il Ponte Dario, Venezia

20½ *in.* by 13½ *in.*

ROSA BONHEUR, 1875.

186 A STAG, with three Hinds, in the Forest of Fontainebleau
10 *in.* by 14 *in.*

L. CHIALIVA.

187 The Visit to the Farm
9 *in.* by 14½ *in.*

L. CHIALIVA.

188 "Attendez un Peu"
10½ *in.* by 14½ *in.*

E. FRERE, 1876.

189 Going to School—*in water-colours and crayons*
15 *in.* by 12 *in.*

E. FRERE, 1870.

190 Hot Chestnuts
13½ *in.* by 10¾ *in.*

CARL HAAG, 1855.

191 The First Lesson in Prayer
14 *in.* by 9¾ *in.*

LOUIS HAGHE.

192 The Brewer's Hall, Antwerp
13½ *in.* by 20 *in.*

LOUIS HAGHE, 1865.

193 The Night Watch
28 *in.* by 22 *in.*

LOUIS HAGHE, 1874.

194 THE TRANSEPT OF TOURNAY CATHEDRAL
30 *in.* by 22½ *in.*

F. HEILBUTH.

195 By the River
16 *in.* by 9½ *in.*

JOSEF ISRAELS.

196 The Return from Labour
24 *in.* by 16 *in.*

JOSEF ISRAELS.

197 The Wood Gatherer
25 *in.* by 17½ *in.*

CLARA MONTALBA.

198 Unloading Salt: Venice
26 *in.* by 16½ *in.*

W. C. NAKKEN, 1877.

199 A Harvest Waggon
19 *in.* by 30½ *in.*

A. NEUHÜYS.

200 The Fisherman's Home
13½ *in.* by 20½ *in.*

CARL WERNER, 1865.

201 The River Jordan
7 *in.* by 10 *in.*
From the Collection of P. Allen, Esq.

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FORTHCOMING SALES.

Cellar of Fine Old Wines, the Property of the Earl of Bective, M.P.

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, 8, King Street, St. James's Square, on TUESDAY, May 29, at one o'clock precisely,

A Valuable CELLAR of OLD WINES, the property of the Earl of Bective, M.P., comprising 160 dozens of Claret, Chateau Lafite, Mouton Rothschild, Chateau Palmer, and Chateau Giscours, of the vintages of 1865, 1868, and 1870, shipped by Messrs. Nath. Johnston and Sons; 250 dozens of Champagne, of the vintage of 1874, Pommery and Greno's Brut, Pol Roger, Ayala's Still Sillery, and Sparkling Sillery; 20 dozens of fine old Solera Sherry, of Gonzalez' shipping; choice Sauterne, Chateau Latour Blanche, of the vintage of 1861; dry Curaçoa; and Dutch Hollands.

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Also, a very beautiful table, inlaid with old Sevres plaques of extraordinary size, formerly the property of Marie Antoinette.

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